HOW TO WRITE BETTER FAIRYTALES

WRITING FAIRY TALES

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ABOUT NARRATIVES

Types of Narrative
There are many types of narrative. They can be imaginary, factual or a combination of both. They may include fairy stories, mysteries, science fiction, romances, horror stories, adventure stories, fables, myths and legends, historical narratives, ballads, slice of life, personal experience.

Features
- Characters with defined personalities/identities.
- Dialogue often included - tense may change to the present or the future.
- Descriptive language to create images in the reader's mind and enhance the story.

Structure
In a Traditional Narrative the focus of the text is on a series of actions:

Orientation:
(introduction) in which the characters, setting and time of the story are established. Usually answers who? when? where? eg. Mr Wolf went out hunting in the forest one dark gloomy night.

Complication or problem:
The complication usually involves the main character(s) (often mirroring the complications in real life).

Resolution:
There needs to be a resolution of the complication. The complication may be resolved for better or worse/happily or unhappily. Sometimes there are a number of complications that have to be resolved. These add and sustain interest and suspense for the reader.

THE THREE FAIRY TALE FACTORS

Fairy tales can be distinguished from other mythologies by three outstanding factors.

1. Fairy tales embody the values of the common people, not the upper or ruling classes.
2. Religion takes a distinct sideline to the main story, if it is indeed mentioned at all.
3. No single person can be called responsible for a fairy tale. Someone may be credited by virtue of being the first to write a story down, but the chances are they did not create it from scratch. Charles Perrault, Hans Christian Anderson, and the Grimm Brothers are examples of this phenomenon.

Common Themes

Fairy tales contain similar themes across so many cultures that they embody some hidden part of the human psyche**{** HYPERLINK "http://www.bbc.co.uk/dna/h2g2/A429978" \l "footnote1#footnote1" \o "Or else they are evidence of a massive conspiracy." **}**.

In more languages than we can count, female servants marry the prince, starving children find new homes, and young low-class boys discover they are actually the heirs to a large kingdom. In fact, the most popular theme is that of the low-class or common person rising above his or her station. No doubt this is a form of escapism and wishful thinking.

Also popular is the theme of the trickster. Some wily character, often overlooked by his peers, is followed through his victories and follies. Some cultures embody the trickster as a single figure, such as the Fox or Wolf in Native American tales or Brer Rabbit in the Southern US. Other cultures simply designate a different trickster for each story. Trickster stories provide good-natured humour, and are sometimes used to explain natural phenomenon such as why the sky is blue, why the leopard is spotted, and why mother feels cranky a few days out of each month.

Another very common theme is that of the cautionary tale. Such stories serve as a warning to each new generation, often exaggerating the consequences of social or other faux pas. Some cautionary tales espouse the values of hospitality or good manners. Others are blatant attempts to convince wives to obey their husbands or children to obey their parents. Beauty and the Beast can be seen as a cautionary tale to women who would judge potential husbands on their looks alone.

Written vs Spoken Tales

Fairy tales that have been written down generally differ from their oral counterparts. Scribes are usually pressured to remove graphic descriptions from within the stories. Ironically, much of this censorship takes place because the upper-class editors viewed the prurient interests of the common people's fairy tales to be, well, distastefully common.

The Arabian tales originally contained many graphic depictions of sexual acts, but these escaped translation. The Grimm Brothers were pressured to remove many gory descriptions of murder, maiming, and torture. Even today, a series of books about campfire myths called Scary Stories is on many censored book lists for its honest account of tales like 'The Ghost with the Bloody Fingers'.

Uncensored tales are frequently as eerie as nursery rhymes are. For instance, Little Red Riding Hood was originally tricked into eating her dead grandmother's flesh. The original Sleeping Beauty (Talia) was raped and gave birth to twins while she continued sleeping. And it was Snow White's own biological mother who tried to kill her out of jealousy in the original story.

Since fairy tales and nursery rhymes are passed down orally, they both have a tendency towards addictive singsong phrases. Nursery rhymes have cadences such as 'Ashes, ashes, we all fall down' and 'Please put a penny in the old man's hat'. Fairy tales have their own charm in phrases such as 'Once upon a time, a long, long time ago', 'Fee Fie Fo Fum', 'Open Sesame', and 'happily ever after'.

THE FUNCTION OF FAIRY TALES

The basic purpose of narrative is to entertain, to gain and hold a readers' interest. However narratives can also be written to teach or inform, to change attitudes or to raise topical issues.

Narratives sequence people/characters in time and place but differ from recounts in that through the sequencing, the stories set up one or more problems, which must eventually find a way to be resolved.

Another function of fairy tales is to induce WONDER & HOPE for change (distinct from legend, fable, etc)

WONDER → astonishment (oft regarded as supernatural omen or portent)
→ admiration, fear, awe, reverence

= universe in which anything can happen any time (fortune misfortune both inexplicable)

Regardless of its specific, purpose, the “wonder tale” or “fairy tail” is “a celebration of miraculous or fabulous transformation in the name of hope that accounts for its major appeal” (849, Zipes); a metaphor to mark the persistent human quest for utopia (existence without restraint)

“awaken our regard for the miraculous condition of life & to evoke profound feelings of awe and respect for life as a miraculous process, which can be altered and changed to compensate for the lack of power, wealth, and pleasure that most people experience” (pp. 848-9, Zipes)

Fairy tales may stabilize, conserve or challenge common beliefs, laws, values and norms. The moods and the message evoked by the narrator may be conservative, radical, sexist, progressive, etc.

Fairy Tales symbolize material conditions, wishes, relations that exist in society

TALE TELLING crosses all boundaries: All traditions / cultures have magic, fantastic tales (tale telling is fundamentally human). People are eager for any story / tale (new or ritual). To the present day, everyone is exposed to some kind of storytelling.

What makes a good short story and narrative?

- You should sort out your ideas using brainstorm!.. then give good points in each!
- It should be an interesting topic that catch people attention!
- It should have a good character that we can relate to them!
- Make believable characters. Make them have a personality, way of speaking, age, b-day, etc... The best way to do that is to make character profiles. And make them speak as how the way they speak. So the dialogue isn't weak.
- Make your first sentence grabbing. The first sentence is always very important because you catch your audience with that.
- DO NOT USE PASSIVE VOICE. Use Active Voice.
- Get right to the action and don't stop for descriptions. You'll know the right time to describe.
- Description is important to make a vivid scene, but instead of describing a forest with every tree. Just say: The forest where the smiling sun always shined above. You can imagine that. Right?
- Always follow the structure of a narrative: Orientation, Complication, Resolution & Conclusion. (Or: Exposition, Rising Action, Climax, Falling Action, Resolution, Conclusion)
- It is good to have more then one complication so it keeps the reader engaged.
- Also remember to use language techniques, such as: poetic devices (Alliteration, Rhyme. (Both infrequently) Irony, hyperboles, similies, mood, and metaphors, rhetorical questions, the Three 'R's, etc.. This will also keep the readers engaged.
- If you end the story, make the reader something that he/she would think about all day !

1. just have a sorta outline about what you're gonna write,even a basic idea will do.
2. Then,description: vivid description of setting,scene/whatever.
3. characters must not be too many as readers could get confused and irritated.
4. of course build the story,use appropriate language.If you're writing a short story,give vivid accounts of feelings undergone by characters.if narrative,identify your emotions and present them.
5. as you build story,have 2-3 dialogues,just at few places,to make it interesting.
6. Dont use lot of references to what happened in your area while making generalisations.Say for ex,my skl has 4 teams 'anbu','aram,'arivu' and 'arul'.If im talking abt sports,i cant keep referring to the teams i know,if i say,"Match had so few viewers,wonder if ppl had thought anbu was playing,blah blah.."it'ld make no sense.
7. build momentum gradually and have a nice climax.
8. successful short story writers like O.Henry have the twist at the end,a punch line to sign off,its called the "O.Henry twist".

FAIRY TALE CHARACTERS

Easily identifiable characters associated with particular social classes, desires, professions, assignments.

Easy to vary characters, settings, motifs, according to specific functions

Characters demand no explanation (opportunistic, hopeful)

Must seize opportunity to benefit in relationships with others

- **Fairy-tale heroines and heroes are human and mortal.** They meet supernatural or magical creatures, and use magical objects, but the hero(in)es themselves do not have innate supernatural or magical powers.
- **Characters are nameless or have simple, generic names.** Human characters are often referred to in terms of their profession, social position, or familial relation to other characters: prince, princess, king, queen, husband, wife, son, daughter, brother, sister, youth, old man, old woman, merchant, peasant, priest, blacksmith, etc. Animals or other anthropomorphic characters usually do not have names (Burenushka the cow being an exception).
- **Characters' inner lives (emotions, psychology) are unimportant.** In other words, we don't care how Ivan *feels* after the gray wolf eats his horse. We only care about what Ivan *does next*.
- **Characters' life histories before and after the tale are unimportant**. This feature and the previous one are part of what Lüthi (13-17) calls "depthlessness."
- **Every character in the tale has a specific function or functions**, and is present in the tale only to perform that function (i.e., to act). See Propp for a detailed list of typical character functions in tales.
- **Except for some "bad wife" tales, fairy tales typically have some representation of Magic (creatures, objects, events)**. Remember, however, that in fairy tales, magical or supernatural occurrences are *unremarkable*, that is, the hero(ine) does not react any differently to such occurrences from how s/he would react to everyday events. (Lüthi [4-10] refers to this quality as "one-dimensionality".)

HOW TO WRITE A FAIRY TALE

To help students plan for writing of narratives, **model**, focusing on:

- **Plot:** What is going to happen?
- **Setting:** Where will the story take place? When will the story take place?
- **Characterisation:** Who are the main characters? What do they look like?
- **Structure:** How will the story begin? What will be the problem? How is the problem going to be resolved?
- **Theme:** What is the theme / message the writer is attempting to communicate?

Step1: THE MORAL LESSON

Decide what lesson your fairytale is going to teach before you write it. At their core fairy tales are morality tales from the horror of stepmothers to not talking to strangers. They are generally teaching something and yours should do the same.

Step2: THE GOOD CHARACTER

Create a good character. A fairytale needs someone to root for. They don't have to be perfect. Just think Jack in "Jack and the Beanstalk" or Red in "Little Red Riding Hood" but your readers should like them and want them to succeed.

Beause of the universal character of fairy tales, characters are often nameless: "the youngest son"… You can also use self-explanatory names like Cinderella, or frequent ones: Hans, Ivan)

The typical hero/heroine is young; in the beginning often poor, all alone, unhappy, humble, simple, naïve, untainted (can recognize wonder signs), believes in the miraculous & reveres nature. (S)he wants to keep the process of natural change flowing & reach happiness.
At the end: respected, powerful, has found happiness

Step3: THE BADDIES

Devise one or more enemies: evil characters, like witches or dragons.

A fairytale must have an evil character that works as an antagonist to the good character.
The evil characters usually have special powers of some sort and they must use those powers in a way to cause the good character pain.

- use words & power to exploit, control, transfix, incarcerate, and destroy, intentionally for personal benefit
- No respect or consideration for nature & other humans
- Seek to abuse magic (for personal gain)

Step4: THE SUPPORTING ROLES

You will need a number of other fairytale characters:

- task-setter, e.g. a king
- talking animals or other accomplices
- adversaries like evil stepsisters, elder brothers
- the character that the hero has to save and release from a spell

Step5: THE MAGIC

Design a magical character or object to write into the fairy tale. The magical character can be the evil character but many fairy tales have both good and evil magical characters that work to off-set the other's influence.

The true essence of a fairy tale comes in the pixie dust and magic wands. Clever songs about magical words are optional, but some sort of magic should be present. The magic can be good or bad, or maybe even both. The main character can have magical abilities or perhaps be the victim of some sort of bad spell. It's up to you.

Don't forget your numbers: Use the special numbers Three or Seven : Like magic, fairy tales wouldn't be the same without special numbers. There were seven dwarves, three fairy godmothers, seven mermaid sisters and three little pigs. Three wishes or tests are very common, too. Find a way to work in three or seven of something and you'll be set.

Step6: THE OBSTACLES OR TASKS

Identify what obstacles your good character is going to have to face. Whatever the obstacle it should seem insurmountable and genuinely require a bit of creativity by your good character and a little magical assistance.

The basic structure of a fairy tale:

A hero or heroine performs one or more tasks and is rewarded as a result.

Which tasks?
adventures, the overcoming of dangers, "impossible" tasks, battle against the baddy/against powerful creatures; rescue, release of a spellbound character

means to overcome obstacles:

- own qualities: courage, cunning, goodness
- timely intervention of an accomplice with magical powers,
- a magic object which helps.

Step7: THE HAPPY ENDING

Write a happy ending. A fairytale isn't a fairytale unless it has a happy ending. Your good character must succeed and your evil character must lose and lose in a big way so you can write your "happily ever after."

- triumph of the goody and defeat of the baddy
- typical rewards: gets married to the prince / princess

About 99.9% of fairy tales start with “Once upon a time,” and end with, “And they lived happily ever after.” The exact origins of these phrases are unknown, but if your story wants to look the part, it should probably include these phrases or very close approximations of them.

Step8: THE SETTING

Decide on the setting of your story.
The setting is important. The majority of fairy tales are timeless. They are set “long ago” or “once upon a time” among royalty or in a palace. There really is something magical about castles and royals; otherwise little girls wouldn’t all grow up wanting to be the princess!
Often there is “a wood” in them.

Step9: IMPORTANT ELEMENTS

- clear contrast between good and evil
- often good and bad behaviour immediately after each other
- often repitition: twice wrongly, once differently dealt with
- so often groups of two or three: good and evil sisters - first, second, third son
- also set phrases / sayings are often repeated

Step10: Mind your Language

- Action verbs : Action verbs provide interest to the writing.
  For example, instead of *The old woman was in his way* try *The old woman barred his path.* Instead of *She laughed* try *She cackled*.
- Written in the first person (I, we) or the third person (he, she, they).
- Usually past tense.
- Connectives,linking words to do with time.

- Specific : Strong nouns have more specific meanings, eg. *oak* as opposed to *tree*.
- Active nouns: Make nouns actually do something, eg. *It was raining* could become *Rain splashed down* or *There was a large cabinet in the lounge* could become *A large cabinet seemed to fill the lounge*.
- Careful use of adjectives and adverbs: Writing needs judicious use of adjectives and adverbs to bring it alive, qualify the action and provide description and information for the reader.
- Use of the senses: Where appropriate, the senses can be used to describe and develop the experiences, setting and character: What does it smell like? What can be heard? What can be seen - details? What does it taste like? What does it feel like?
- Use Imagery

- A direct comparison, using like or as or as though, eg. *The sea looked as rumpled as a blue quilted dressing gown. Or The wind wrapped me up like a cloak.*
- An indirect or hidden comparison, eg. *She has a heart of stone or He is a stubborn mule* or *The man barked out the instructions.*
- A suggestion of sound through words, eg. *crackle, splat, ooze, squish, boom,* eg. *The tyres whir on the road. The pitter-patter of soft rain. The mud oozed and squished through my toes.*

- Giving nonliving things (inanimate) living characteristics, eg. *The steel beam clenched its muscles. Clouds limped across the sky. The pebbles on the path were grey with grief.*
- Rhetorical Questions: Often the author asks the audience questions, knowing of course there will be no direct answer. This is a way of involving the reader in the story at the outset, eg. *Have you ever built a tree hut?*
- Variety in sentence beginnings. There are a several ways to do this eg by using:
- "Jumping with joy I ran home to tell mum my good news."
- "Silently the cat crept toward the bird"
- "Brilliant sunlight shone through the window"
- "Thunder claps filled the air"
- "Along the street walked the girl as if she had not a care in the world."

Conversations/Dialogue: these may be used as an opener. This may be done through a series of short or one-word sentences or as one long complex sentence.

- Students have heard the rule "show, don't tell" but this principle is often difficult for some writers to master.
- It may be described as writing which is honest and convincing. The author is able to 'put the reader there'. The writer invests something of him/her self in the writing. The writing makes an impact on the reader. It reaches out and touches the reader. A connection is made.

Step11: Use powerful style techniques:

- Alliteration:
- Repetition of CONSONANTS close together in a piece of writing. Ex: "Cups with cracks."

- Rhyme:
- Repetition of VOWELS close together in writing. Ex: "I'd prefer having a cat than a bat."

- Irony:
- A comparison of what seems to be real and what is real or something that's the opposite of being said. Ex: "It was raining outside. 'What a beautiful day,' Amira said."

- Hyperboles:
- An obvious exaggeration that the reader knows not to takes litterally. Ex: "My town is so isolated, it makes ghost towns look popular."

- Similies:
- A comparison between two unlike this using like, as than, etc. Ex: "This class is like a three ring circus!"

- Mood:
- A state of mind in which one emotion temporarily has control. Do this by describing things according to that mood. Ex: "The sky was full of fluffy pillows of happiness."

- Metaphor:
- A comparison between two unlike things by saying one is the other. Ex: "She is a flower."

- Repetition

LANGUAGE AND STYLE

- **Formulaic lines**. These are used mostly at the very beginning and very end of a tale. The best known lines in English-language fairy tale formulae are, of course, "once upon a time" and "happily ever after," but this semester you have become familiar with Russian formulae such as "I drank beer at their wedding; it ran down my mustache, but never went in my mouth," or "for a long time or a short time." (For a particularly elaborate and rhymed ending formula, see "The Golden Slipper.")

- **Objects and characters are named, but not described in any detail.** One-word adjectives are common ("golden apples," "brave youth," "dark forest," etc.). This is part of what Lüthi refers to as "abstract style" (24).

- **Third-person narration**. Usually the only time the narrator speaks in the first person is at the end of the tale (e.g., "I drank beer").

- **Past Tense**. It is only natural that everything that comes after "once upon a time" will be narrated in the past tense.

Ten infallible ingredients of suggestive communication

1. Respect your reader's inner world

You don't know your reader's values. So you have to be careful: stick to what you know (he is reading the tale …). When connecting this information to such abstract things as his feelings and opinions, be vague. Let his own imagination fill in the gaps.

The more recognizable and vivid the situations you describe, the more vague te feelings you suggest, the more he will then complete the vague images that you are offering with content that is meaningful to him and which he will agree with. This will deepen the rapport and make him more receptive to what you are saying.

E.g. If you write: "On his way here, he saw this beautiful, green Jaguar", the reader might think that a green Jaguar is not what he considers being a beautiful car. This would weaken and possibly break the rapport. If, on the other hand, you just say: "On his way here, he saw this beautiful car", that would probably help him to feel as if he were seeing a beautiful car.

So remember:

- Provide a vivid, detailed description in terms of the senses, to engage the imagination;
- Be vague when it comes to facts or feelings the reader is supposed to have now, in order to lead his imagination and emotions in the direction that you have set out, allowing your vague descriptions to intensify the established **rapport.**

How to be vague?

Adapt your use of language:

1. Pronouns it, he, … instead of concrete noun
2. Nominalizations Independent verbs ("the going")
3. Metaphors ("the black gold" instead of "petrol")
4. Paradoxes ("the sound of silence")
5. Alliteration (successive words starting with same sound)
6. Ellipses (leave out unnecessary words)
7. Repetitions (With me, …)
8. Personifications ("the rain is telling us …")
9. Stories, Fairy Tales and Myths

Meanwhile, use questions to keep the reader concentrated on the story:

* What are you looking for in an investment, car, boyfriend, …?
* Why did you buy this …?
* What do you like most about it?
* How would you describe your ideal …?
* Ask for advice: what would you do? how do you do this?

This way you make him think: "what is he looking for? Why did he buy this? …"

2. Combine Visualization and Discovering Values

The direct suggestion + feed back question

Using phrases like : **“If you were to imagine feeling really sad right now, how would that feel like?”** will take people’s imagination back to moments in which they felt that way, inducing a similar feeling right now.

A more indirect way to obtain the same result is: The manipulative question

You could say : **"What does one need to feel in order to be really comfortable around someone?" ,** or: **"What does it feel like when you feel incredibly happy / attracted to someone…?"**

A somewhat weaker variation hereof is the indirect manipulative question

This would sound like : **"Have you ever found yourself becoming so longing to buy a product, that the rest of the world just seems to fade away and all you can think of is how much you need to have this thing? And have you ever felt this so strongly that you were ready to pay almost just about anything to get it?”**

This leaves room for further probing: simply ask: **“why was that?” “Can you tell some more about it?”**

This line of questioning has an important advantage:

They will make the reader actually go through the experience and relive the connected feelings.

Because his subconscious mind will automatically associate the context with the story, he will instantly like the story more and identify more easily with the main character.

- **Present evidence for what you say**
- **Submit your proof for verification**

3. Create Rapport

We all know that “A man convinced against his will, remains of the same opinion still ..”
That is why every sales- or hypnosis course and every article about dating will tell you that you need to start with creating as much rapport as possible.

Only after you have created sufficiently emotional connection and trust, will your reader feel comfortable enough to actually “listen to your story”, and accept and emotionally respond to images that you are describing.

How to create rapport?

Confirm and match your reader’s inner world.
That is: his values, perceptions, beliefs, emotions, ideas and assumptions.
Why? when you copy your reader’s way of seeing the world (visual, audio …), his way of expressing himself (words and expressions he uses), repeat his values, accept him as he is and confirm him in his beliefs and opinions, he will listen to yourmessage, accept what you are writing and more easily identify with the hero, because he will see him as very similar to himself .

This is what is meant when they say: put yourself in your reader’s place
For this, it is necessary to keep in mind for whom you are writing: Men? Women? Children? Educated? …

If possible, introduce a character in the story that represents your target group. Your hero should come from this target group and in all contacts treat people from this target group correctly and empathically.

- **Examples:**
  - **O.k., right, exactly my idea,**
  - **I have that same feeling all the time**
  - **I was just about to say exactly the same thing**
  - **You are great, smart, good, …**
  - **I couldn’t agree more**
  - **How would you … ? What would you do if … ?**

4. Practice mind reading and prediction of the future

Using gathered information for "mind reading" or making correct assumptions is very useful to build a sensation of rapport and will make the reader more receptive to your propositions.

- **Right now you may ask yourself**
- **You probably feel something**
- **By now you will see, understand, agree …**
- **I see that you start to understand, …**
- **I am so glad that you feel the same way …**
- **You will soon start feeling, you will see, you will enjoy,**
  We will first … and then you will know, see, feel, …
- **Once you have fully understood this, you will be able to …**

Be careful to use vague or ambiguous phrases :

- **By this time, you might start to become aware of this special sensation**
- **That (what ??) can feel so good, can't it?**

A good and safe way is to tell things by implication :

- I wonder if you **already** realize that the **main** advantage …
- I don't know if you **already** noticed that …
- **By now,** you may feel how the desire **keeps growing**
- And then this sensation of … **will increase more and more**
- You can **keep** feeling **more** …
- You will feel **completely** satisfied
- **Again**, we …
- **Once** you have **fully** understood this, you will be able to …
- **Everybody** knows, **We all** feel that …
- You will feel **so** secure, **so** relaxed, **so** happy …

Telling the reader what he knows, feels and thinks, is not enough however: you should link it to what he must do, think or feel next :

• **straight links**	and, also, but, …
• **Implicit links**	while, during, after, before … you feel, are, will see…
• **Links which reveal necessity**	since you have experienced for yourself … you know A causes B; this requires, Because X …follows Y Since we agreed that A = B, therefore …

Avoid giving direct orders : use superpositions instead

NOT: "imagine", or "try to imagine" - BUT: "While you imagine this, you will realize that …"
NOT: "look at this" - BUT: "we can see that …"

… Or build silent acceptation (which will make it more difficult for the other to disagree later)

- Yes?
- Right?
- You see?
- Got it?

5. Use Suggestive Predicates

A 'suggestive predicate' is a predicate that sets up the material that immediately follows it as a powerful suggestion. Among the following examples, you will recognize many introductory phrases used before in these worksheets:

After you come to....
After you've...
And the more you (X)...the more you (Y)
And as you...
Are you curious about...
Are you aware that...
Are you still interested in...
As you hear these words they...
As you... ...then...
As you consider this...
Be aware of what you can sense...
Before you think...
Can you imagine...
Can I ask you to...
Can you visualize...
Can you...
Can you remember...
Could you...
Do you realize that you can become aware of…
Do you think that...
Do you remember when...
Do you...
Do you ever...
Don't think of...
Has it ever occurred to you that...
Have you noticed that...
Have you ever wondered...
Have you...
Have you ever...
How would you feel if...
How do you know that...
How do you feel when...
I don't want you to be...
I want you to learn...
I know you are curious...
I saw someone do this in minutes once...
I wonder if...
I don't know how soon...
I wonder could you...
I would like to suggest that...
I want you to bear in mind...
I want you to become aware...
I can remember...
I'd like you to pretend that...
I'm wondering...
I'm curious to know...
If you could...
In my experience...
Is it that you are...
Is it possible...
Is it that you have...
Is it that there is...
It is useful that...
It's just like...
It's impossible...
It's good to know that...
It's useful that...
It's good that...
It's either (A) or (B); which is it...
It's not important that...
It's as if...
People can loosen up easily...
Perhaps you are...
Perhaps you can...
Perhaps you could...
Perhaps you're wondering...
This can be learned easily...
What do you think would happen if...
What would happen if...
What's it like to...
When you notice... ...then...
Will you...
Would you...
You come to...
You are learning to anticipate...
You can become aware that...
You know about these things...
You will feel...

6. Tell Stories with embedded commands

- **We were …., and suddenly my friend says : "We are going to ……"**
- **I read an article / book / watched a movie / saw on TV …**
- **So, this guy said to her: "I want you to …"**
- **Meanwhile, they arrived at the cabin. Now, imagine, …**
- **It was like … (+ because + feeling) … now, with me …**
- **you know …**

Notice : the first part of the phrase is in the past tense, the embedded command is in the present tense!

Telling stories is like painting (mental) pictures with words. Stories are so great to stimulate someone's imagination. Because you are talking about fictive experiences or about other people's experiences, he will be less critical and feel more free in his interpretation of your words. Almost instinctively, the reader will connect to the situation and feel the emotions that the characters in the story feel, and apply them to the present moment.

You will make your reader think about anything you want, just by telling him stories about the subject of your choice. The more vivid, descriptive, detailed and emotional your stories, the more he will think about how these things would feel to him, and the more emotional he will react to your stories. After all, you are not telling him what to do or how to feel, but just telling about what somebody else did and felt.

It's important therefore to mention the desired result or feeling over and over again.

Use chains of always stronger, connected feelings
A leads to B, B to C …

Link descriptions of actions and situations to feelings
Description of action or situation + and this made him feel like … / gives you the feeling of …

Insert embedded commands
By inserting embedded commands, you may talk about anything but simultaneously you will be programming the reader, "ordering" him to like you, desire your product, accept your argumentation, …

An imbedded command is reinforced considerably when you use the reader's name to mark the begin of your command.

Use ambiguous words and expressions
light = not heavy, bright, told a lie,

7. Stimulate Visualization

When you tell somebody not to think of an old gnome, not to imagine his red pointed cap, not to think of his long white beard, nor of his high boots and typical duds, … What happens ? He inevitably thinks of a gnome anyway. To understand what you are saying, the reader has no choice but to create in his mind some representation of an old gnome.

A handy way to make your reader think about or imagine something, is to tell them

*** not to think about it**
*** that there's no such thing as …**
*** It is impossible to imagine …**

Always remember: Whatever you describe, your reader will visualize.

The more sensory details you include (colors, sounds, smells, feelings, tastes, …), the stronger his response will be.

Use vivid descriptions to allow your reader to feel as if he is directly experiencing what you describe, with all the emotions that follow from that experience : When you talk about a beach, don't just refer to it as "a beach", but tell how you walked up a hill and suddenly spotted this pure strip of land, hidden between two dunes, where the light blue water glittered between the sun, with the softly murmuring wide ocean caressing the white sandy shore below you in an eternally repeated leisurely rising and falling flow of its white foamy waves.

8. Practice Anchoring

Emotions are associative; they get linked to particular stimuli, which can later revive that emotion, even if there's no logical connection between the stimulus itself and the emotion.

Lots of people react very emotionally to certain old songs, because they automatically connect these songs to a special moment in their life. There are places, sounds, … that make us feel very good or sad, depending on which experiences we associate them with. If you had a truly positive experience with an Italian girl many years ago, you may suddenly realize that you have become a lover of all things Italian and maybe not even be able to remember or explain why.

In exactly the same way, you can "anchor" strong emotions, that is: mark them and in this way link them to a touch, to a specific motion, to a painting, to the starlit sky … in fact, to anything at all.

- **The stronger the emotion felt when the anchor is set, the stronger the response will be when the anchor is "fired" later.**
- **The more special and specific the anchor, the longer it will retain its function.**

Remember Jung's Archetypes? People share a number of inner images. Some are universal, most however culturally determined. The trigger words that activate these images are nowadays called: powerwords.

When talking to women for instance, chances are you trigger a few emotions when using these powerwords :

angels, sacred, magic, fairy tales, princess, goddess, paranormal experiences, the inner voice, the inner self, the pure soul, biorhythm,	the true nature, bigger whole wholeness, universal bond, signs, destiny, fate, serendipity, be in touch with her path, true passion, be connected connection with self,	finding the One the other half things that are meant to be, realization cycle harmony, peace, safety, protection, sharing, trust calm ocean safe harbor	feelings that bridge time, more, deeper, surrender = give in to something overwhelming, all- enveloping emotion, emotional growth, grow, learn reaching deeper levels, enhance, beauty, adoration,

it feels as if I loved you before I met you,
as if I have always loved only you,
as if I have been searching for you all my life
as if I love you since the dawn of mankind,
I will love you as long as I live … and more,

Just imagine feeling more intensely than ever before, feel this sense of overwhelming, irresistible passion… and then realize you can feel completely one with yourself, with the universe … and even more.

9. USE PRESUPPOSITIONS

Presuppositions assume that the person you're persuading has already accepted your proposal or has reached an agreement with you, even he has not yet done so. See how the questions below "presupposes" your desired outcome.

- "Are you still willing to join me in my quest?" (This question does not ask "if" you're willing, but it presupposes that you're already willing.)
- "I will give you $100 when you finish this task. (Notice I didn't say "if" but "when.")
- "When do you want to start doing your assignment?" (It assumes you already want to do it; the only question is "when" to start).
- "How happy are you to be here in this memorable event?" (It assumes you're already happy; the only question is your level of happiness.)
- "I'm glad you checked this out. How will you apply it to your business?" (It assumes you will apply it; the only question is "how" you will apply it.)
- "Shall we start the program on Thursday or Friday?" (It assumes the program will push through; the only question is "when.")

When you ask these questions, people will also start thinking of answers and may therefore get distracted from thoroughly understanding your question. You can then easily persuade them at this point.

10. The Magical Hypnotic Questions

You can make people do what you want right now by asking a question that assumes he has already did your desired request.

Here's an example:

- "If you made money with this program, would you continue your membership?"

If he says "yes", then you're in a much better position to persuade. That's because he will never know if he will make money with your program... unless he joined.

Another way of asking is called: The false choice

- Do you want to completely relax or do you prefer to just chill out?
- Would you prefer to go to "the Kings", or do you prefer "the Shakespeare"?

whatever choice is made, leads to a convenient situation for you!

In fact, where it comes down to is : never ask questions, but make it seem like you are

Never, never EVER do I ask someone to do something. Tell them they can. Tell them they will. But let them THINK you are asking.

- We have a household goal of $60 once for the year. We only come around once a year and $60 gives us $5 a month to budget with, fight the cause in your name and win. You can meet that goal tonight, right.

Notice there is no question mark at the end of that sentence. That's because there is no queston. The words may sound like a question, but your tone should sound like you are stating a cold hard fact. You can say no to a question, it's a lot harder to say no to a fact.

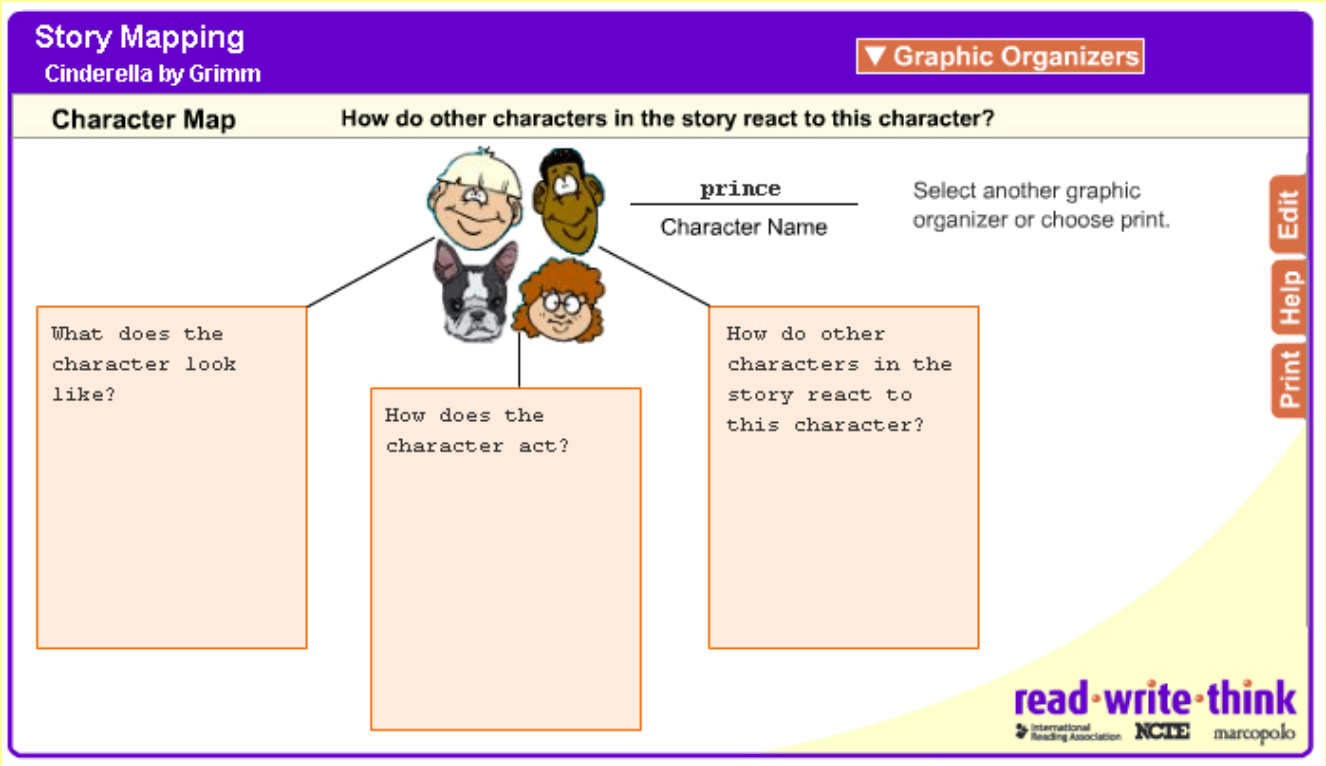
Confidence is key.

Be confident that your reader wants to do what you are suggesting. Be positive. Not selling your idea isn't an option. Talk, confident that the other is interested in what you are having to say. Confident that they want to get involved. Most of the time they will do what you want, because it never even occurs to them to do otherwise.

Back that confidence by using strong language:

- not "I am trying, we will try, maybe we could, …" but : "I will"
- not "you could help me if …" but, "you will help me by …"

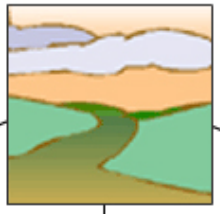
FAIRY TALE TEMPLATES



Story Mapping
Cinderella by Grimm

▼ Setting Map

Setting Map **Write a detailed description of the setting.** (weather, noise, colors)



Select another graphic organizer or choose print.

Edit | Help | Print

Place

Where does the story take place? (city, castle, ship, cemetery, ...)

Time

When does the story take place? (afternoon, fall, morning, date, time,...)

Environment

write a detailed description of the setting (weather, noise, colours, ...)

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Story Mapping
Cinderella by Grimm

▼ Conflict Map

Conflict Map **What are some ways the conflict could be resolved?**

Select another graphic organizer or choose print.

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What is the conflict? (another person, a thing, thoughts or feelings of the character, ...)

Why does this conflict occur?

What are some ways the conflict could be resolved?

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Story Mapping

Cinderella by Grimm

▼ Resolution Map

Resolution Map — **How does the conflict and its resolution affect the character?**

Select another graphic organizer or choose print.

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How is the conflict solved?

What happens after the conflict is solved?

How does the conflict and its resolution affect the character?

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Plot Diagram

Next ▶

Project Labels

Add project labels in the spaces provided. Click the "Next" button to begin working on your Plot Diagram.

Project Title: _____

By: _____

Triangle Labels

- (•) Beginning, Middle, End
- ( ) Exposition, Climax, Resolution

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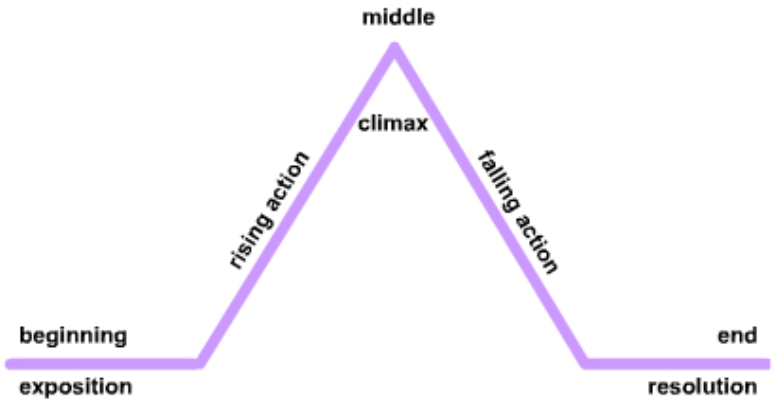
Plot Diagram

Next ▶



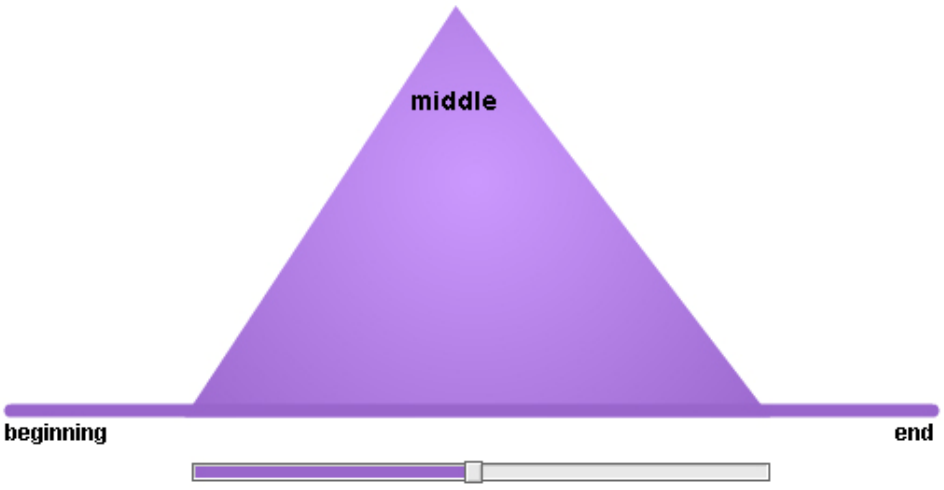
read·write·think

Plot Diagram

Enter plot events then drag the event to the diagram

Event

Description of Event



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Definition of Plot

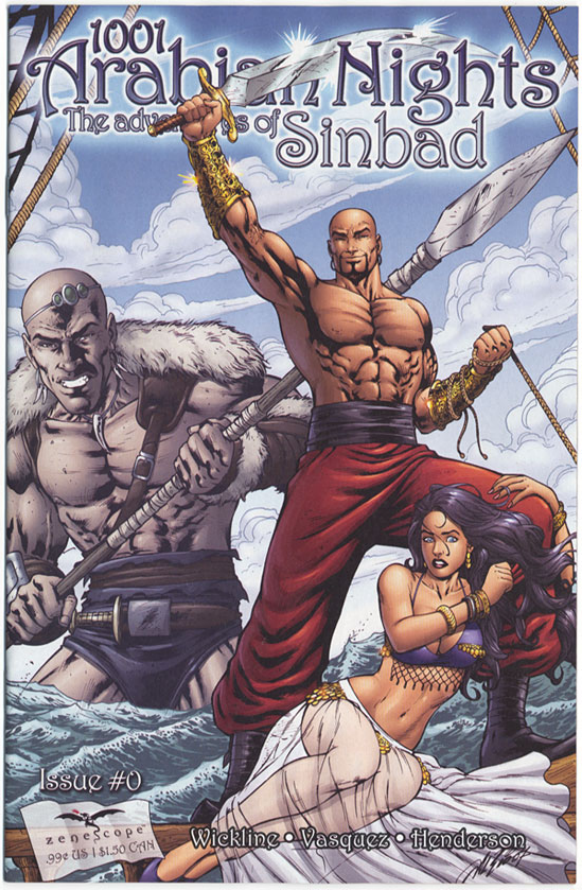
Plot is the literary element that describes the structure of a story. A plot diagram is an organizational tool, which is used to map the significant events in a story. By placing the most significant events from a story on the plot diagram, you can visualize the key features of the story.

The basic triangle-shaped plot structure shown in this interactive was described by Aristotle in 350 BCE. Aristotle used the beginning, middle, and end structure to describe a story that moved along a linear path, following a chain of cause and effect.

Naturally, storytelling has developed and changed over the centuries; so you will find that some stories may not fit well in the basic triangular plot diagram. Some stories, for instance, follow a circular or episodic plot, and hypertextual stories can be different every time they're read, as the reader chooses the direction that the story takes. If the story that you're working on does not fit into the triangle structure, think about why the author would choose a different story structure and how the structure has changed.

The beginning of a story typically provides background information and sets the tone and atmosphere. The events that make up the plot at this point establish the actions and suggest the questions and conflict that will be explored in the rest of the story.

For the exposition of the plot, identify the basic events that are important to the conflict or turning point. Search for the specific actions or events that show what the conflict is. The plot may focus on a person's internal conflict, on one person's conflict with another person, or on a person's conflict with nature or a supernatural being. The exposition makes the participants in the conflict of the story clear.



The middle of a plot generally focuses on climax or turning point in a story. It includes the events just before and just after the climax as well as the climax itself. The middle section leaves the reader expecting more to happen before the story is concluded. Look for the events in the book where the participants are facing the conflict directly and must make a decision about how to respond or react.

One of the important things to know about the middle of a plot is that it does not have to occur exactly in the middle of a story. Many stories, for example, resolve actions very quickly after the turning point has been reached. For instance, if you were plotting the diagram of a story that included a longer series of events as part of the rising action but tied things up quickly after the climax, the diagram of the story would change so that the climax would be closer to the end:

The end of a plot ties all of the events together. After the climax, the plot turns to falling action, when the events caused by the decision or crisis of the climax occur. Look for events that are directly related to the crisis or climax, actions that are caused by the decision that the participants make or the events in the turning point.

Finally, the story ends as the events are tied together (resolution). This final stage is also called the dénouement. Look for events that resolve the conflict or crisis. Some stories will end "happily ever after," with all the questions answered and the crisis or conflict solved. In a tragedy, however, the ending can be a catastrophe or disaster.

tragedy, however, the ending can be a catastrophe or disaster.

Usually, whatever idea or action the story ends with is tied directly to the main idea of the overall story. If that doesn't seem to be the case for the story that you are diagramming, think about why the writer has brought up a new issue. What does the new information add to the story? Or is the new information a distraction? Does the story use a surprising ending? If the story that you're exploring does bring up new or surprising information as the story ends, you might also check back over the story to see if there were clues mentioned earlier in the story.

THE HERO'S JOURNEY

Russian formalist Vladimir PROPP compares many tales to reveal

COMMON STRUCTURE (31 "functions") = Propp's Paradigm:

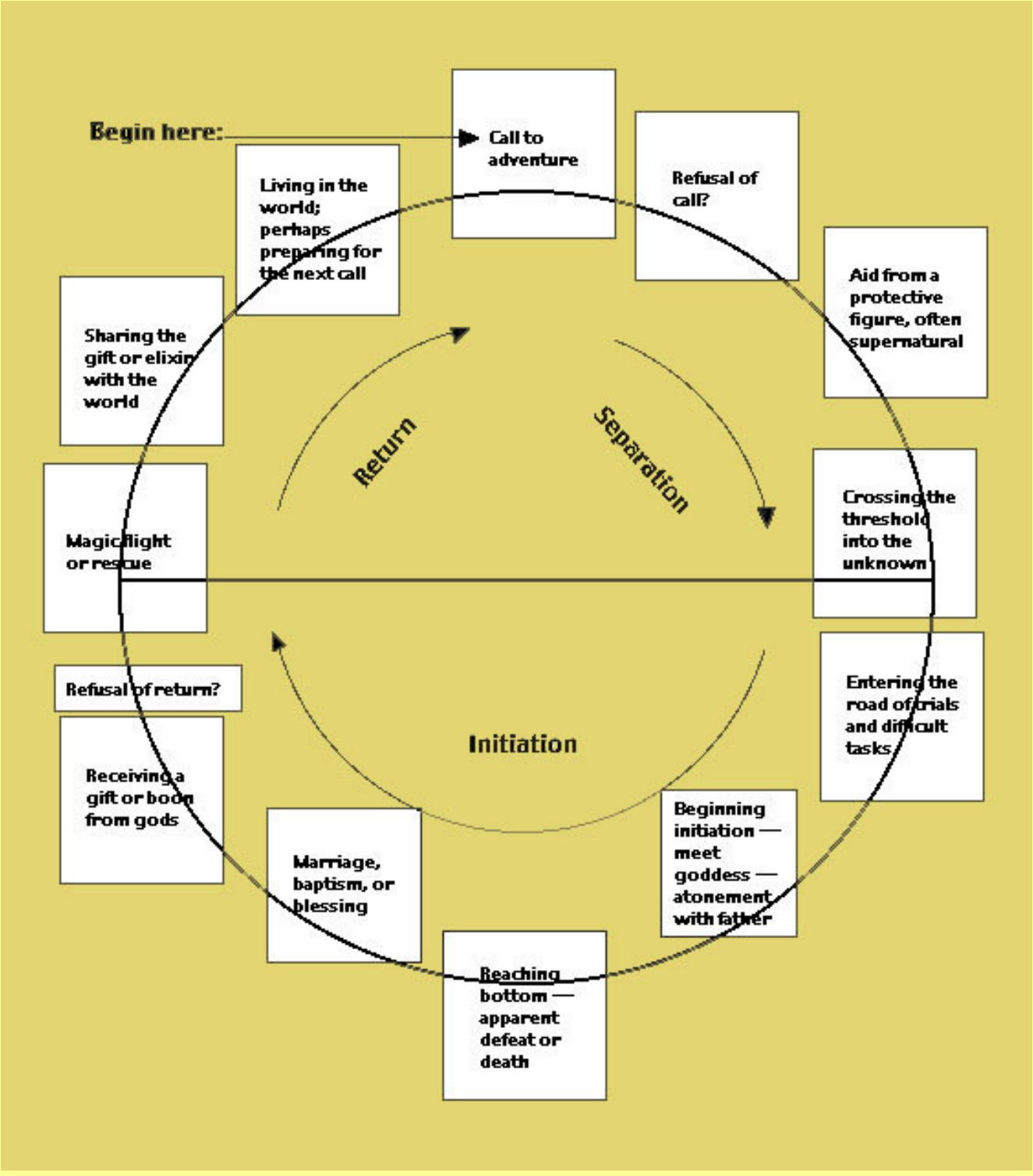
1. Protagonist confronted with interdiction/prohibition she violates
2. departure or banishment
3. protagonist takes or is given task related to interdiction/prohibition
4. TASK is a sign mark or stereotype of character (names are rare, insig)

5. Characters function according to social class/profession & transform selves or cross boundaries
6. Significant or signifying encounter
7. Protagonist will meet enemies or friends
8. Antagonist is often a witch, ogre, monster, or evil fairy

9. "Friend" is usually a mysterious creature or character who gives the protagonist gifts (often x 3; often magical agents)
10. Miraculous or marvelous change / transformation
11. Protagonist is endowed with gifts
12. Protagonist is tested & overcomes inimical forces

13. Usually peripeteia (sudden fall) in fortunes = temporary set back
14. Miraculous / marvelous intervention needed to reverse wheel of fortune
15. Often protagonist here uses endowed gifts (including magical agens & cunning)
16. Success usually = marriage, acquisition of money, survival, wisdom or combination of first 3
17. As a whole these functions form TRANSFORMATION (overall focus of the tale)

THE HERO'S JOURNEY


Begin here:
Call to adventure
Refusal of call?
Aid from a protective figure, often supernatural
Crossing the threshold into the unknown
Entering the road of trials and difficult tasks
Beginning initiation — meet goddess — atonement with father
Reaching bottom — apparent defeat or death
Marriage, baptism, or blessing
Receiving a gift or boon from gods
Refusal of return?
Magic flight or rescue
Sharing the gift or elixir with the world
Living in the world; perhaps preparing for the next call
Separation
Initiation
Return

STORY TELLING TECHNIQUES

for people who work with people in organisations

Marie Finlay, Professional Storyteller and Private Consultant
and Christine Hogan, School of Management and Marketing

Introduction

The purpose of this paper is to illustrate how stories may be used by facilitators/teachers and how they can use them to elicit stories from participants. The purpose of this paper is to explain why we use of story telling in our work. Its relevance to teaching and organisations; illustrate various story telling techniques; tell favourite stories and why we use them; describe exercises for facilitators to introduce participants to story telling and draw conclusions and make recommendations.

Reasons why we use story telling in our teaching and work with organisations

Why tell stories? People like them. They like to tell their own stories and they like to listen to them. But, we don't all have the same levels of skill to tell or listen to them. Story telling is not only a combination of skills, but also an art form. Stories take us back to childhood. The traditional children's stories are related to the world and help them understand life through the adventures of archetypal figures, for example the hero, the martyr, the wanderer etc as described by Pearson (1989).

In organisations and society stories play a dual role, they act as powerful directives for member's behaviour, and they can also teach specific lessons. They are the "glue" that holds the culture of an organisation together. The stories provide a blueprint for "the way we are in this place", how we deal with things here, what is "ok" and "not ok". They articulate the way in which the organisation is special, different from other organisations. These stories are for the most part unconscious. At a conscious level, stories can embed values, articulate vision and give meaning to events.

Affective Domain

Hogan teaches story telling techniques to her Graduate Diploma in Human Resource Development students. Story telling and listening engage everyone in the affective domain. Many learning situations involve participants in cold, analytical, left brain activities. Story telling evokes a different response from participants in workshops when compared to more analytical approaches. For example, in a workshop to facilitate the development of a policy on the handling of violence in a hospital Hogan sought to bring the rationale within the policy to life. She asked the group "Are there any stories you have got of ways in which violence occurred and was dealt with well and not so well?" The results were stories told from the heart with great feeling and emotion for the perpetrators, victims and onlookers. As one story was told people "hooked in" their experiences. When she suggested that we stopped for lunch there was a consensus to continue..."just a bit longer as this is so interesting".

Organisational life and Empowerment

Just as individuals are products of their stories, so are organisations. Maintenance of stories helps to add stability and purpose to departments and organisations. Yet in these days of "turbulence", "restructuring" and "downsizing", stories are lost and/or different stories are told. The major stories circulated at this time are stories of decline, injustice and despair. Many individuals are left alienated, depressed, even ill. Management frequently dismiss or repress these stories, there is no opportunity for them to be told.

Working in organisations, Finlay uses "The Hero's Journey" to enhance the empowerment of others so that they can see their situation in a different way, as an archetypal journey. (Archetypes are deep and abiding patterns in the human psyche that remain powerful and present over time) Joseph Campbell first wrote about the Hero's journey in "The Hero With a Thousand Faces" (1973). He describes the stages of the universal journey and the challenges and dangers that faced the hero at each stage. The hero is the person who "takes off on a series of adventures beyond the ordinary, either to recover what has been lost, or to discover some life giver elixir" (see Figure 1 below).

{ INCLUDEPICTURE "http://lsn.curtin.edu.au/tlf/tlf1995/finlay1.gif" * MERGEFORMATINET **}**

The stages are:

- innocence, where all is well and stable
- the call, where someone is called to be more than he/she currently is
- the refusal
- the second call, often comes with a "push" eg a lost job, an accident
- initiation, the acquiring of the skills to undertake the journey
- allies, the hero/heroine doesn't go it alone. Allies can be human, technical, spiritual
- the road of trials/the descent. The obstacles to be overcome
- breakthrough, the moment when the change becomes conscious/clear. The hero/heroine has "come through"
- celebration
- homecoming: the hero/heroine returns changed and/or with a gift for the tribe.

Working with the journey, Finlay tells the story of "Star Wars", a modern myth, a story most people are familiar with and a wonderful example of the mythical journey. After the story, Finlay invites people to tell personal stories. In describing, for example, the role of Ben Obi Wan Kenobi she asks people to tell a story about the people in their lives who played the role of helpers/mentors. What was the gift they gave? What meaning does this have for the present situation? This questioning is repeated at various stages.

Finlay also uses the story of local/national heroes/heroines such as the late Fred Hollows. The process places individual experience in a larger context, work lives are seen as heroic, each person a hero in their own story. It gives meaning to the changes being experienced and strategies to cope with them.

Exercises in story telling techniques

a. Warm up

This is a non threatening and enjoyable warm up for people for whom the story process is new. Choose a partner and decide who will be the story teller first and who will be the "giver of words". The giver of words asks the storyteller "Tell me a story about.....". The storyteller begins, the other puts words into the story at a reasonable pace. The words can support or challenge the storyline and the storyteller must react and adjust the story accordingly. After 3 minutes, partners change roles and repeat the process.

During the reflection time the facilitator asks "What was most difficult part of the exercise?" "Why?" "Who supported, who challenged?" "How was that?"

b. Retelling

This activity is useful in developing active listening, and a storytelling ability in the participants. Retelling in threes is less threatening for beginners. One person tells a story, the others listen for the content and the feeling. When the story is finished, the two readers stand, link arms and jointly retell the story. Each of the group tells and retells a story.

In the de-briefing the facilitator asks "What was it like to have your story told?", "What was it like listening to a story knowing that you were going to have to repeat it next?"

c. Surfacing the culture of the organisation

Close your eyes, as you think of your organisation what image arises? Is it an animal, an object, a colour? Draw the image. Find a partner, discuss your image and how it reflects the organisation as you see it.

The facilitator debriefs this exercise by asking individuals to show and explain their drawings. If the participants are from the same organisation, commonalities of images may occur. Perceptual gaps may occur between people from different levels of the organisation. Individuals often want to tell the story behind the image drawn.

d. Creating the myth

Work with the image, the feelings that the image engenders. Decide on the time ie present, past, future. What is the landscape, how does it reflect the mood, feeling? Who are the characters ie the heroes, villains, magicians. Use "story" language. Remember that a story has a beginning, a middle and an end, and that the ends aren't always tidy. Begin with "once upon a time" or something similar.

Conclusions and recommendations

Story telling is an under-estimated, but powerful teaching-learning tool. Story telling techniques can be learnt and practised by anyone. They are free in the monetary sense but more importantly they liberate the mind. Reason and Hawkins (1988) have explored the use of story telling within the context of qualitative research methods and co-operative inquiry. This is an area that the authors believe is well worth pursuing and will do so at a later date.

CHOI
Sean '05

FAIRY TALE OPENINGS

A fable! A fable! Bring it! Bring it!(Kanuri)

A great while ago, when the world was full of wonders...

A long time ago - and yet perhaps it wasn't such a very long time ago -
there lived...

A long time ago in Estonia, people didn't have bathtubs in their houses.

A long time ago, the old people say...

A long time ago, long ago, so long ago that no one can remember, and no
tree can remember, and no rock can remember; so long ago that there were no
people, and there were no trees, and the rocks had not been made...

A Saam told this tale as he sat with his friends by the fire at night. He swore that all of it was true. If you have nothing else to do, I will tell this tale to you.

A story, a story, let it come, let it go. (Traditional West African opening)

At a time when the rivers were made of chocolate and wishes could come true...

At the time when men and animals were all the same and spoke the same
language... (Traditional Navajo opening)

Back, far back, in the mists of time when the world was very young...

Back in the days when animals could talk...

Back when the world was young, and the humans and the animal people could
speak to each other...

Before the beginning of time, before the beginning of everything, before
there was a beginning...

Before the world became as it is today...

Beyond the woods, beyond the seas, beyond high mountains lived a frightful dragon.
(Chuvash)

Did you ever hear the story of...?

Everyone knows...

Far away and just as long ago...

Far away in a hot country, where the forests are very thick and dark, and the rivers very swift and strong, there once lived...(African)

Far beyond the edge of the world there lived...

Far, far away, beyond all sorts of countries, seas, and rivers, there stood a splendid city... (Andrew Lang)

Far, far away in Russia, very long ago, there lived...(Russia)

Far, far away in the midst of a pine forest, there lived...

Here is a story! Let it come! Let it come

Here's a story I learnt from an owl. I told it to a king. He gave me a purse of gold and this pin. [Papa Joe]

Hill and Vale do not meet, but the children of men do, good and bad...(The Two Travellers)

I daresay you have heard of...

I do not mean, I do not really mean that this story is true... (Ashanti)

I want to tell you now the story of ... (Tartar)

I will tell you a story which was told to me when I was a little boy/girl. Every time I thought of the story, it seemed to me to become more and more charming, for it is with stories as it is with many people: they become better as they grow older.

In a certain kingdom, in a certain land, in a little village, there
lived... (Russian)

In a certain realm, in a certain land...(Russian gypsy)

In a land that never was in a time that could never be...

In a place,neither near nor far, and a time, neither now nor then...

In ancient times, the old men say...

In ancient times, when the magpie was a Cossack chief and the duck a policeman, the bear had a long stumpy tail, as splendid as Mistress Fox's. (Tartar)

In olden times, in times when rams were still without horns and sheep without tales, there lived... (Kazakh)

In olden times when the Lord himself still used to walk about on this earthamong men... (Poor Man and the Rich Man)

In olden times when wishing still helped...

In that long ago day...

In the beginning...

In the beginning, when the earth was set down the sky was lifted up, some things were not quite finished.

In the days now long departed... (Scandinavian)

In the days when animals talked like people...

In the days when animals talked like people. Those were the good old days! Sigh!

In the high and far-off times...

In the old days, as is known...

In the old, old, half-forgotten times, before the gardens of Tartary were overrun with weeds, there lived...(Tartar)

In the olden times when wishing still helped... (The Frog Prince)

In the time before remembrance there was...

In the years behind our years...

In times long past, in a house near the woods, there lived an old man called... (Bashkir)

It all happened long ago, and believe it or not, it is all absolutely true.(Traditional Irish opening)

It happened, it did not happen, it perhaps could have happened in the tents of our neighbors.

It is said, that...

It is told that long ago...

It sometimes happened in the long ago...

It was still the time of ancient things...

It was long ago

Just tell it, straight up, let the reader decide what's at the heart of it.

Let's talk about one time...

Long ago and far away, across the western sea...

Long ago, as only the very old remember...

Long ago, in the time of mysteries... ("White Wave" by Diane Wolkstein)

Long ago, so long ago, I wasn't there or I wouldn't be here now to tell you the tale...

Long ago when the earth was new...

Long before you and I were born, there lived... (Tartar)

Long, long ago, before our grandfathers' and great-grandfathers' time...

Long, long ago, soon after sky and earth had become separated so that there was room for trees to grow and the tribes of men to move between them, many gods and spirits still lived in the world. (Maori)

Long, long ago, when powerful dragons still lived on the land and in the seas...

Long, long ago, when some folk were already dead and others not yet born, there lived a ...(Tartar)

Long, long ago when stones were soft...

Long, long ago, when the world was new and the animals could talk...

Long, long ago, when there was less noise and more green on the broad banks of Lake Baikal, (Tartar)

Long years ago, in the early ages of the world... (Hungarian)

Many hundred years ago in a country across the sea, there lived...

Many years ago, in a time when memory was young... (India)

Not in my time, not in your time, it was in the old peoples time...

Not in your time, not in my time, but in the old time, when the earth and the sea were new...

Now here's a story I heard tell...

Now little one, I will tell you a little story. Ever so long ago there lived...

Now, look see. I wad'n there then so I could'swear ëtwas the truth, could I now? But ëtwas like this, see... (England)

Now we are about to begin and you must attend! And when we get to the end of the story, you will know more than you do now. (Andersen)

Once long ago, in a little town that lay in the midst of high hills and wide forests...

Once on a time when pigs was swine...

Once on a time and twice on a time, and all times together as ever I heard tell of...

Once on the far side of yesterday...

Once there was...

Once there was, and twice there wasn't...

Once there was and was not in ancient Armenia a man who was very poor... (Armenian)

Once there was, once there was, and once there was not...

Once there was, one day there will be: this is the beginning of every fairy tale. There is no 'if' and no 'perhaps,' the three-legged stool unquestionably has three legs. (Breton)

Once upon a time, and a very good time it was, when pigs were swine and dogs ate lime and monkeys chewed tobacco, when houses were thatched with pancakes, streets paved with plum pudding, and roasted pigs ran up and down the streets with knives an forks in their backs crying 'come and eat me'! (_Jack the Giant Killer_ coll. by Katharine M. Briggs)

Once upon a time, and a very good time too, though it was not in my time, nor your time, nor for the matter of that in any one's time... (English Fairy Tales)

Once upon a time, a long long time ago, when mice ran after cats and lions were chased by rats... (Romania, Pellowski, _World of Storytelling_)

Once upon a time and twice upon a time, and all times together as even I heard tell of... (English fairy tales)

Once upon a time in the very middle of the middle of a large kingdom, there was a town, and in the town a palace, and in the palace a king. (Andrew Lang)

Once upon a time, so long ago no one remembers when and where... (Chuck Larkin)

Once upon a time, not in your time nor in my time, but in a very good time...

Once upon a time, not your time, nor my time, but one time.

Once upon a time there lived a king, like many others...

Once upon a time, very long ago, a strange thing happened on a high mountain...

Once upon a time what happened did happen - and if it had not happened, you would never have heard this story. (Andrew Lang)

Once upon a time, not your time, nor my time, but one time.

Once upon a time when the birds ate lamb and the monkeys chewed tobacco up a tree...

Once upon a time, after the invention of teenagers but before there were shopping malls for teenagers to hang around in... (_Tales from the Brothers Grimm and the Sisters Weird_)

Once upon a time, and a very good time it was too, when the streets were paved with penny loaves and houses were whitewashed with buttermilk and the pigs ran around with knives and forks in their snouts shouting 'eat me' 'eat me'. ("King of Ireland's Son",_Irish Folktales_)

Once upon a time when princes still set out to seek their fortunes and when cranky old women still sometimes turned out to be witches... (_Tales from the Brothers Grimm and the Sisters Weird_)

Once upon a time, when the grass grew greener, the trees grew taller, and the sun shone more brightly than it does today, there was a ....

Once upon a time, so long ago, nobody but the storytellers remember...

Once upon a time, in a time and place beyond measure...

Once upon a time, a couple of days ago...

Once upon a time, and a time before that...(Scandinavian)

Once upon a time, in the long long ago...(Scandinavian)

One Way-Back Day...

So long ago that we have lost count when...(Scandinavian)

So long ago that no one can quite say when...(Scandinavian)

So long ago that we are not sure when... (Scandanavian)

Some people don't believe what they are told. They only believe what they see...

Somewhere or other, but I don't know where, there lived...

Somewhere, some place, beyond the Seven Seas... (The Little Rooster, the Diamond Button, and the Turkish Sultan)

That's the flourish (prishazka) just for fun; the real tale (shazka) has not yet begun... (Russia)

There once lived a man as poor and humble as a body has ever been. All the same, he brought up his children to be sharp, nimble and hard-working. (Tartar)

There was once in old times, in old times there was...

There was, there was, and yet there was not (Georgian, Papashvili)

This here's a story that happened back when animals were more like people and people were more like animals and things were just plain better all around...

This is my story which I have told you. If it be sweet, tell it to someone again and then some of the thanks will come back to me. (Africa)

This is what the Old Ones told me when I was a child... (traditional Cherokee opening & ending)

This tale goes back to a time long ago, when sheep grazed peacefully in the green folds of the Tartar homelands. (Tartar)

This was in the time that's gone by, and I'm going' to tell you a story 'bout it.

Twas not in my time, 'twas not in your time, but it was in somebody's time. (Irish)

Upon Time...

Very many years ago, there lived

We do not really mean it. We do not really mean it, but they say...(Ashanti)

What the ear does not hear, will not move the heart...

When men worked and walked with ease and life was very simple.

When the earth had been stretched over the water and shaped into mountains and valleys...

You may be wondering how I know these old stories...

FAIRY TALE CLOSINGS

A grief shared by many is half a grief. A joy shared is twice a joy. (Vietnamese Folk saying)

A mouse did run; my story now is done.

Amen. (Jim Maroon)

An' the wheel bend, an' the story end.

And as far as anyone knows, they are living there still to this day.

And ever since then, that is the way it has been.

And if they didn't live happily ever after, that's nothing to do with you or me.

And if they have not died, they are living there to this very day.

And if you are going to tell a lie, tell it big enough so that no one will believe you.

And like the little boy said as he sat on a block of Ice: "My tale is told!" (Chuck Larkin, and it's the truth)

And now, my story has gone that way, and I've come this way.

And now the story is yours.

And she lived till she grew up.

And so it was, and so it is.

And so the story goes.

And that is how it is to this day.

And that's a true story!

And that's no word of a lie! (Eamonn Kelly)

And that's the end of that!

And that's the truth. Pfffffffttttt. (Edith Ann)

And there happened in the end what should have happened in the beginning...and everyone knew and has never forgotten that whoever has a mind turned to wickedness is sure to end badly. (Andrew Lang)

And the last person to tell that story.... is standing here before you!

And they ate and drank, and were merry and of good cheer, and if they have not stopped, they are merry and of good cheer to this very day!

And they lived happily ever after... or if they didn't, it's none of OUR business.

And they're all alive to this day, if they haven't died since.

And this is a true story. And if it isn't, it should be. (Doc McConnell)

And this was a story of how it happened.

Are you getting tired of this story yet? No? Well I've had enough If you want any more you can make it up yourselves. The rat's tail is off. That's the end.

Be bow bendit, My story's ended. If you don't like it, You can take it to Wales, And buy some nails And mend it.

But do you want to know something interesting? The entire story took place in one afternoon!

But that is another story.

But the prince and his wife lived together long and happily, and ruled their people well.

Chase the rooster and catch the hen, I'll never tell a lie like that again.
(Bahamas)

Don't remember all of it from them days. But I do remember some such.

Even to this day.

A grief shared by many is half a grief. A joy shared is twice a joy. (Vietnamese)

A grief shared by many is half a grief. A joy shared is twice a joy. (Vietnamese)

How about that for a real story!

I am assured that it was really so, and we must believe it.

I go around the bend, I see a fence to mend, on it is hung my story end.

I hope you won't fail to be pleased by my tale. For a potful of butter, I tell you another.
(Russian)

I jumped in the saddle and rode away to tell you the stories you've heard today. I jumped on a spoon and away I flew and you've heard all my stories, so God bless you. I jumped on a spindle and away I spun. And God bless me, my stories are done. (Romanian)

If I get another story, I'll stick it behind your ears. (Ghana)

If my story be sweet, it is yours to keep. If it be bitter, blame the teller & not the tale.

If my story be sweet, if it is not sweet, take some elsewhere and let some come back to me.

If my story be sweet, if it is not sweet, take some elsewhere and let some come back to me.

If my story is not true, may the soles of my shoes turn to buttermilk. (Ireland)

If you don't believe me, go see for yourself.

If you don't believe this story is true, give me a dollar.

In fact, if I hadn't been there myself, I never would have believed it could happen.

In that town there was a well and in that well there was a bell. And that is all I have to tell. (Russia)

It's the truth I've been telling you. (Peddlar of Ballahadereen)

Kespeadooksit. The story is ended. (Abenaki)

May God hold you in the palm of his hand and not squeeze too tight, may you be safe in heaven before the Devil hears of your death.

My story has come to an end. Let out the rooster and lock up the hen.

My story is done. Let some go and let some come! (Ghana)

My story is done. But this story will go on, as long as grass grows and rivers run. (Native American)

Now all is past: the story also, for all stories must come to an end at last.

Now, honorable dames and gentlemen, do not judge this story of mine too severely. If you like it, praise it; if not, let it be forgotten. The story is told and a word is like a sparrow--once out it is out for good.

Now, that is all of this story. What does it mean? Can you not see? Prut! Rub your spectacles and look again! (Howard Pyle's ending to The Apple of Contentment)

Now, that piper handed the tune down to his children, and his children to their children, and the old people taught it to me.

Off with the rat's head. (African)

Open you ears and open your eyes, am telling' the truth, can't tell no lies.

Poor meat, thud! Good meat, swell! Don't you know another story to tell?

Shall we go to _____?

Snip, snap, snout, this tale's told out.

So be it, bow bended, don't you know. My story's ended.

So goes my little tale. Now it's your turn us to regale.

So now all their cares were at an end and there was nothing to mar their happiness.

So the bridge was mended and my story's ended.

So the story is told, and here it begins. So the story is told, and here it ends.

So you see, wonders abound...if you play your cards right. (Russian gypsy)

Step on a tin, the tin bends. This is how my story ends.

Such things do happen, you know. (Russian gypsy)

That was just the beginning.

That's all there is!

That's all.

That's the way my grand mammy told me. And there's no contradicting this, for she heard it with her own ears, just as you're hearing' it with yours.

The dreamer awakes, the shadow goes by, / When I tell you a tale, the tale is a lie. / But listen to me, fair maiden, proud youth, / The tale is a lie, what it tells is the truth.

The end.

The happy pair lived in good health and cheer for many a long and prosperous year. (Russian gypsy)

The happy pair lived long in peace and happiness by day and night. (Russian gypsy)

The moral of the story is quite simple: If you insist on inventing stories, you had better marry an even better storyteller to back you up.

The tale is told. The tale is told.

The world is a story without a beginning we tell to each other from the day that we're born to the day that we die.

Then three apples fell from heaven. One for the storyteller, one for he who listens, and one for he who understands.

There now, I have chopped off half the winter.

There you have it.

There's many, many more like 'em, an' come some other time, maybe I'll tell you 'other.

They feasted and they drank, and if the wine hadn't run out, I'd still be there with them instead of here talking to you.

They grew to be very old, and lived happily all the days of their life.

They had a great feast, and here we are with nothing!They lived happily ever after and were never bothered again.

They lived happily ever after and were never bothered again.

They lived in peace, they died in peace, and there were buried in a pot of candle grease. (Bahama)

They reached a ripe old age and died in peace. (Russia)

Think hard, think long. And perhaps you will find the answr to this riddle. (Tartar)

This is my tale, whether it be sour, whether it be sweet, take what you wish and let the rest return to me.

This is my tale.

This is what the Old Ones told me when I was a child... (traditional Cherokee opening & ending)

Three apples fell from heaven: one for the teller, one for the reader, and one for him (sic) who takes it to heart." (Armenian)

Truth is beautiful, without doubt. But so are lies. (Ralph Waldo Emerson)

We shall exist as long as our stories are moist with our breath. (Navajo saying)

Well, whether it was false or true, the tale spread far and near, because the tale was fun to hear. (Saam)

What can you expect from a pig but a grunt? (English)

What do you think?

When the heart overflows, it comes out through the mouth. (Ethiopian)

The world is a story without a beginning we tell to each other from the day that we're born to the day that we die.

You see, that is my story. I heard it when I was a child. And now you have heard it too!

THE FAIRY TALE LANGUAGE OF JIM HENSON

Hans my hedgehog

He thought and thought until he thought a hole in the ground.

Seh felt a crack in her heart. Like a tiny pincil line. And each day after, the penil line got thicker and thicker. Until onde day, not long after, her heart split in halves and she died.

He got lost in the forest. And after he got lost, he got more lost. Until he was so lost that he began to tug his ear, which is a sure sign of big trouble.

He began to dance like only kings once lost and then found can dance.

He heard a sound, which was a bitter sound and a sweet sound all at once; which began in Hello and ended in Goodbye.

He sat at his table and ate of the greenest greens and the sweetest sweets and drunk of the juiciest juices.

He woke up afer a night in which he dreamt the kind of dreams that you only dream about.

I'll collect my reward in a year and a day

I want you tob e my princess of sweetness and cherry pie. I want to catch you up and sing to you. I want you to love me.

Do you find me very ugly?
No Sir, not so ugly as going back on a promise.

Which would you have for husband? The man or the creature?
I have a husband, Sir, and he is what he is, no more and no less.

What use are promises and secrets when no one knows about them?
When they twist and turn and tickle in our stomachs like tickling little fish that ringle into our conversations.

The princess had a mother and mothers have this way of catching promised fish and secret fish.

For a gift she gave me a shoe worn to nothing. Here it is!

FEARNOT

He was the second son of the seond husband of my second wife's second niece.

There was e green pond by a hedge by a field by a mill by a town. And in that pond was a terrible thing.

Think what fearful is … And that ten times.

If you plunge into the pond, fear will swim up to great you.

- Wheredoes the song come from?
- From far away: Ireland.
- Which direction?
- Over there – far away – many lefts and many rights.

This castle they approach is a graveyard of hopes.

Behind the farthest door of the highest tower, they found a room.

Leave them when they want you to stay …

I have been sof ar, fors o long, but all I needed was the thought that I might lose you, to find out what fear is.

A STORY SHORT

Yesterday I forgot a story. So I went straight out and gave my supper to a beggar.

Now of course, this will strike fools as foolish and wise men as wise.
A fool eats his last potatoe. A wise man plants it.

Apart from which, everybody knows beggars are never what they seem.

There was a time, you see, when I myself had to beg. A bad time.
Abitter cold, when a great hunger was on the land and only the rich had bellies.

THE LUCK CHILD

Sometimes people are born lucky. You imagine if they opened their hands, there would be a little piece of sunshine: a personal piece. It lights them up. Everyone loves these people. They are lit up. Cats sit on their laps. It's luck. It's a gift. It's a blessing.
And therefore, it cannot be undone.

This is also true of prophesies. So, when one night a boy is born, blessed with luck, and it is foretold that he will one day be king; no matter how poor the child, no matter how wicked the king in power, no matter how monstruous the monster.

Not so long ago in the deep North, where it is so cold that very cold is considered quite warm, two cold hearts ruled the land.

And it happened in a week with two Fridays that the cruel king heard of a prophesy.

A luck child was born: a peasant's child, the seventh son of a seventh son.

It is not long before the bad king has a baby of his own. A lovely daughter. She seeks out the one warm spot in his cold heart and then touches it. How much he loves his little darling!

Between the mill and the palace is a forest. A man on foot cannot fathem it. Few go in, few come out.

It's night. He's walking in the forest. But it's dark in there and he can't see a thing. Not even the dark hole he is walking towards.

"To the Griffin", he tells to himself, "To the Griffin" …
It becomes a direction when he has none; a distance when he knows none.

One day he comes to a lake in which no fish swim.

The next passenger who comes, give him your roar. Than your yuck will be his and his freedom yours.

And for the first time in years, hope has come into his heart, and an idea starts growing in his mind, and a smile forms in his eyes. A tiny smile, like a flowerseed unfolding, getting ready to be born.

I took a ferry to the other shore, across the lake. And there gold lies where pebbles should, emeralds where sand and where the sea breacks, diamonds roll.

Nature is a wise woman who pays us back; tit fort at.

THE HISTORY OF FAIRY TALES:

Fairy Tales first recorded 12th – 15th cent. (middle ages):
shaped in Christian era of patriarchy & wealthy elite
(motifs similar in some pre-Christian epics, poems, myths, fables, etc.)

LITERARY TRADITION:

Men firmly in control (see list pp. 851-2, Zipes)
Can trace: motifs, characters, topoi, magical properties to Orient & Occident (religious & secular examples from India, Egypt, Greece, Rome, etc.)

Stories first gathered, institutionalized, recorded in late Middle Ages
14th c. Florence flourishing center of literary activity

STRAPAROLA

(little known, clearly well-educated); name = "loquacious"
1st edition 1550/53 *The Pleasant Nights* (widespread, influential)
Set frame of characters, topoi, motifs, metaphors, plots (convention)
Tales: mastery of lang, critical view of politics, erotic/obscene riddles
Message often ironic / pessimistic (focus on power / fortune)
Hero: needs luck (magic) & knowledge of how to use it to succeed
Most protagonists are MALE, act to exploit opportunities for wealth, power, adventure

BASILE

from middle class Naples, educated, traveled, administrator, writer
1575, 55 tales published (widely circulated, read, translated)
Tales: hilarious, ironical, original, brilliant, witty, truly "fairy tales", full of conflict and mirth. Sympathetic to the folk: minimalizes differences between peasant & aristocrat

FRENCH SALONS

space for women intellectuals in 18th c France
Recounting tales grew out of literary entertainment / parlor games; chose genre partly b/c considered frivolous, only way for soc women to write

MADAME D'AULNOY

17 tales, long, intricate discourses on love & tenderness
Critiques conventional court manners w/ dialogues & narrative frames
Coined term – *conte de fée* (=fairy tale)

1720 – French Tales:

During period of discontent, reacted w/ sensitivity
Ingenious combination of salon culture & folk idiom (& role of precocious women)
Marvelous realms governed by fairies (more feminine reign) vs. corrupt men of reality in power.
Vast cross-cultural connections (pan-European tradition)
Throughout Europe – Rise of fabulous tales in earnest (interest in the exotic)

1704-17 – 1001 Nights
(very popular oriental tales); filled with escapist fantasies stimulated European storytellers.
Editions flourish → editing, abridging (influence commoners & aristocrats)
Parodies also abound (macabre, grotesque, burlesque, porn)

GERMANS
Educated in French, influenced above all by French collections
Late 18th c.–1st German edition shows triumph of rationalism over mysticism

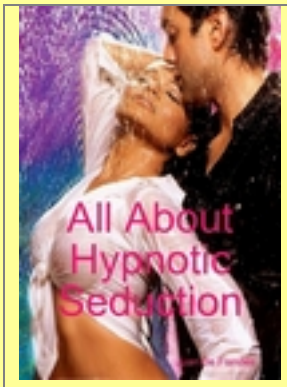
GRIMM Brothers (Jacob and Wilhelm)
1807-1812 gather 49 tales (from oral & written sources)
Many informants from educated upper and middle classes (many Fr. origin)
Transformed tales into exquisite literary creations

Between 1812 – 1857
12 editions published, continually revised, edited, added to, to a total of 210 tales stylized carefully by Wilhelm to reflect "genuine" "folk" tone (ironic b/c they were heavily edited) + customs/beliefs + they knew of pan-European nature of tales & origins in Orient
HOPE = to build a sense of German identity / community–utopian nationalism

Became most popular and famous collection worldwide (probably because of cross-cultural connections); intertwines, interlaces diverse cultural experiences suited to middle class taste, values, in Europe & N. Amer.

Still influential reference points for much of our culture.
Tales heavily psychoanalyzed, interpreted, debated
As morally deficient, sexist, nationalistic, hegemonic, violent, etc.

MY LULU.COM STOREFRONT



All About Hypnotic Seduction

Print: €19.05
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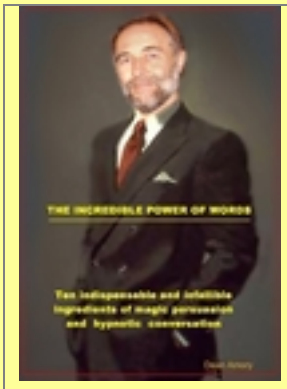
This workbook will teach you ten simple techniques that allow you to create an atmosphere of appreciation and happy belonging, which will bring your date in a trance like state, in which all becomes possible.



The Incredible Power Of Words

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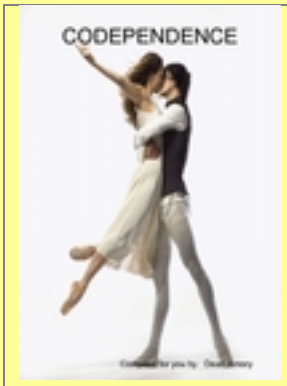
The present workbook lists ten indispensable and infallible stepstones for successfully applying the art of influencing people. In fact, by using only these ten ingredients, your success rate in such fields as selling, convincing and seducing will soar dramatically.



Codependence

Print: €20.00

Download: FREE
Dr Irene Matiatos says: "Some of the nicest people I know are codependent. They always smile, They never refuse to do a favor. They are happy and bubbly all the time. They understand others and have the ability to make people feel good. People like them!" ... and then she and a series of other specialists in the field explain why this attitude is in fact very destructive to relationships, what its origins are and how you can overcome it. If you value your relationship and you have the feeling that the giving - taking part is not always in balance, than this is the one work that you should read!

Elementary Flirting and Dating

Print: €18.05
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THE ART OF SUCCESSFUL FLIRTING AND DATING is a public domain compilation containing the elementary techniques for flirting, dating and making conversation. It is the essential guide to flirting and dating for boys and girls, revealing the secret to successful seduction and lasting passion. Learn now how to get the boy or girl you want ... and keep them.

De Kracht Van Woorden

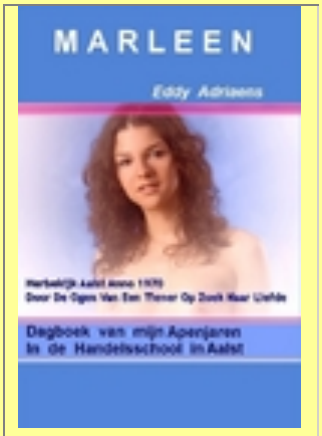
Print: €14.00
Download: €5.00

In deze Powercursus leer je de technieken aan die gebruikt worden om ons wereldbeeld, onze opvattingen, visies en voorkeuren te wijzigen. Je verwerft inzicht in geraffineerde manieren om mensen te beïnvloeden, te verleiden, te misleiden, te overhalen en te hypnotiseren.

Het Adriaens Boek

Download: €5.00
Hardcover Print: €50.33

Familiegeschiedenis van de familie Adriaens - De Pauw uit Terjoden, aangevuld met stambomen van de 16e eeuw tot nu, van de families Adriaens, De Pauw en De Schryver afkomstig uit Denderhoutem, Oost Vlaanderen, België en met interessante teksten over de geschiedenis van onze streek.



MARLEEN - Dagboek Van Mijn Apenjaren In De Handelsschool In Aalst

Download: €2.50
Hardcover Print: €18.51

Dit verhaal speelt zich af in Aalst en begint op de eerste schooldag in 1970. Die dag wordt Eddy verliefd op een nieuwe klasgenote, Marleen. Een paar maanden later al krijgt hij de bons. Wanneer blijkt dat de beide jonge mensen elkaar niet echt kunnen loslaten, begint een moeilijke dans van aanhalen en afstand nemen. Wij volgen Eddy gedurende deze periode en de twee volgende jaren en maken mee hoe hij worstelt om voor zichzelf antwoorden te vinden op de vragen die wij ons in die levensfase allemaal stellen: over verliefd worden, liefde, omgaan met mensen, respect, de redenen waarom we zijn zoals wij zijn, enz ...

READ THIS :

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